

MUSIC - UNIVERSITY OF TORONTO



3 1761 07193 328 7

KEY TO
CHADWICK'S
HARMONY

G.W. CHADWICK

MT
50
C432
1902
c. 1
MUSI



Presented to the
LIBRARY *of the*
UNIVERSITY OF TORONTO
from the
ARTHUR PLETTNER
ISA McILWRAITH
COLLECTION

56 #1

Hottel Plettner

page

59 #4

A [□] KEY

to

CHADWICK'S HARMONY

by the Author

G. W. CHADWICK, A.M.

DIRECTOR OF THE NEW ENGLAND CONSERVATORY OF MUSIC

BOSTON, MASS.

BOSTON,
THE B. F. WOOD MUSIC CO.

Copyright MCMII,
by
The B. F. WOOD MUSIC CO.,
for all countries.



PREFACE.

PAGE

1

The solutions here given are not to be regarded as the only possible harmonizations of the given basses and melodies. The student should be allowed some liberty in his choice of positions—even in his choice of the chords themselves— in proportion to his natural talent and innate musical taste. For this reason the lessons, which partake of the character of original work (LXV), have not been fully worked out.

It may be suggested that the lessons on the Figured Chorale belong to the domain of Counterpoint (in the modern sense). While this is certainly true, as far as the part-writing is concerned, such an art can never be mastered by the study of Counterpoint alone. The lessons on the Figured Chorale (especially with the melody in the inner voices) may be continued indefinitely with ever increasing profit to the student, and it is for this purpose that the 17 Chorales by Bach are given at the end of the book.

In the exercises on Analysis the harmony has been defined as simply as possible, but in many cases it is capable of other constructions, perhaps equally logical and correct.

G. W. CHADWICK.

CONTENTS.

LESSON	PAGE
I. Principal Triads of the Major Scale	1
II. The Same, Continued	2
III. Principal Triads of the Minor Scale	3
IV. Chord of the Sixth	4
V. Chord of the Sixth and Fourth	5
VI. Chord of the Dominant Seventh	6
VII. First Inversion of the Chord of the Dominant Seventh	7
VIII. Second Inversion of the Same	8
IX. Third Inversion of the Same	9
X. Secondary Triads in Major. The Supertonic Triad	10
XI. Submediant Triad	11
XII. Mediant Triad	12
XIII. Inversions of the Secondary Triads	13
XIV. Leading-Tone Triad.	14
XV. Secondary Triads in Minor, with their Inversions	15
XVI. Summary	16
XVII. Dispersed Harmony (Open Position)	16
XVIII. Dispersed Harmony in Minor	17
XIX. Dominant Ninth Chord in Major, and its Inversions	18
XX. Dominant Ninth Chord in Minor.	19
XXI. Chord of the Seventh on the Leading-Tone	20
XXII. Chord of the Diminished Seventh	21
XXIII. Inversions of the Diminished Seventh Chord	22
XXIV. The Same, Continued	23

CONTENTS.

LESSON	PAGE
XXV. Modulation to the Dominant	25
XXVI. Modulation to the Subdominant	26
XXVII. Modulation between the Tonic, Dominant and Sub- dominant Chords	27
XXVIII. Modulation from a Major Key to its Parallel Minor .	28
XXIX. Modulation from a Minor Key to its Parallel Major .	29
XXX. Practical Modulations resulting from the preceding Lessons	30
XXXI. Modulation from a Major Key to the Parallel Minor of its Dominant	31
XXXII. Modulation from a Minor Key to the Subdominant of its Parallel Major.	32
XXXIII. The Same, Continued	33
XXXIV. Modulation from a Major Key to the Parallel Minor of its Subdominant	34
XXXV. Modulation from a Minor Key to the Dominant of its Parallel Major	35
XXXVI. Combination of the preceding Modulations	36
XXXVII. Supertonic Seventh Chord, in Major and Minor. .	37
XXXVIII. Inversions of the Supertonic Seventh Chord . .	38
XXXIX. Secondary Seventh Chords of the Tonic, Mediant, Subdominant, and Submediant, in Major . . .	39
XL. Secondary Seventh Chords, in Minor	41
XLI. Inversions of the Secondary Seventh Chords . . .	42
XLII. Chromatic Passing Tones	44
XLIII. Chords of the Augmented Sixth	45
XLIV. Augmented Six-Five Chord.	46
XLV. Chord of the Doubly Augmented Fourth	47

CONTENTS.

LESSON	PAGE
XLVI. Chord of the Augmented Six-Four-Three	48
XLVII. The Neapolitan Sixth	50
XLVIII. Altered Chords with a Diminished Third.	52
XLIX. Enharmonic Changes	53
L. Irregular Resolutions of the Dominant Seventh Chord	53
LI. Modulation a Minor Second Upward	53
LII. Modulation a Minor Second Downward	54
LIII. Modulations of an Augmented Fourth	56
LIV. Modulation in general. Key Relation	56
LV. The Non-Harmonic Tones. Suspensions.	56
LVI. Suspensions, Continued	57
LVII. Inverted Suspension. (Retardation.)	59
LVIII. Appoggiatura and Anticipation	60
LIX. Delayed Resolution of the Suspension	61
LX. Passing Tones and Embellishments	63
LXI. Accented and Double Passing Tones	65
LXII. Obligato Melody	66
LXIII. The Pedal, or Organ Point	66
LXIV. The Inverted Pedal	68
LXV. Melodic Figuration	69
LXVI. Harmonizing of Florid Melodies	71
LXVII. Accompaniments	75
LXVIII. Chromatic Scale, Harmonized	75
LXIX. Figured Chorale	78
LXX. Figured Chorale, Continued	79
LXXI. Figured Chorale, Continued	83
LXXII. Analysis	88
Choral Melodies to be Harmonized	93



10
Chadwick's Harmony.

EXERCISES TO LESSON I, PAGE 6.

The Principal Triads of the Major Scale.

Note: In all exercises in which the bass, figured or unfigured, is given, much liberty may be allowed the student in the choice of position of the chords, especially in the final cadences. The solution which gives the most musical soprano must be regarded as the most desirable. The conservative teacher may find a rather free use of hidden octaves and fifths in connection with changes of positions in these exercises, but the author has chosen to be guided by the musical ear rather than the pedantic eye.

* 1. Soprano given.

G: I — V I — IV — I IV I V — I

2.

C: I V I IV I — V I — IV — I V I

3.

F: I — IV — I V — I — V — I

4.

B^b: I — IV I V I V — I V I IV I — IV — I V — I

5.

A: I V I — IV I V — I V I IV I — V I —

* These exercises admit of other and equally correct solutions.

The Principal Triads of the Major Scale.

(Continued.)

1. Bass given.

Musical exercise 1: Bass given. C major scale triads. The exercise consists of two staves. The upper staff shows triads in the treble clef, and the lower staff shows triads in the bass clef. The triads are: C (I), F (IV), C (I), G (V), C (I), F (IV), G (V), C (I).

C: I IV I V I IV V I

2.

Musical exercise 2: A major scale triads. The exercise consists of two staves. The upper staff shows triads in the treble clef, and the lower staff shows triads in the bass clef. The triads are: A (I), E (IV), A (I), D (IV), A (I), E (IV), F# (V), A (I).

A: I IV I IV I IV V I

3.

Musical exercise 3: G major scale triads. The exercise consists of two staves. The upper staff shows triads in the treble clef, and the lower staff shows triads in the bass clef. The triads are: G (I), D (IV), G (V), A (I), D (IV), G (I), B (V), G (I), F# (IV), G (I), A (IV), B (V), G (I).

G: I IV V— I IV I V I V IV I— IV V I

4.

Musical exercise 4: D major scale triads. The exercise consists of two staves. The upper staff shows triads in the treble clef, and the lower staff shows triads in the bass clef. The triads are: D (I), G (IV), D (V), A (I), B (IV), D (I), F# (IV), D (I), G (V).

D: I IV V I — IV — I — V

Musical exercise 4 (continued): D major scale triads. The exercise consists of two staves. The upper staff shows triads in the treble clef, and the lower staff shows triads in the bass clef. The triads are: D (V), G (IV), D (I), A (I), B (IV), D (I), G (IV), D (I), G (I), D (I).

V IV I I — IV I IV V I I

5. Soprano given.

Musical exercise 5: A major scale triads. The exercise consists of two staves. The upper staff shows triads in the treble clef, and the lower staff shows triads in the bass clef. The triads are: A (I), E (IV), A (I), D (IV), A (I), E (IV), F# (V), A (I), E (IV), D (V), A (I).

A: I V I IV V I — IV — (V)I — IV I IV — V I

6.

E: I — V — IV — V I — IV — V — I

EXERCISES TO LESSON III, PAGE 10.

The Principal Triads of the Minor Scale.

1. Bass given.

a: I IV V I V IV I V IV V I

2.

e: I V IV V I IV V — I IV V I

3. Unfigured bass given.

f: I V I V — IV I IV V I IV I V IV V — I

4. Soprano given.

e: I — V IV I V I — IV V I

5.

c: I V IV I V I IV — I IV I IV V IV I — V I

EXERCISES TO LESSON IV, PAGE 14.
The Chord of the Sixth.

1. Bass given.

C: I - V I IV I V I IV— V I IV V I

2.

e: I IV I V— I IV I V I IV— I IV I IV V I

3. Soprano given.

D: I V I I — V — I IV— I IV V I

4.

c: I V I— IV— I V I V IV— V— I

5.

Bb: I— V I IV I V— I— V I IV I V I

Chord of the Sixth and Fourth.

1. Bass given.

C: I V I— IV— I V I V I IV I V I I IV I V I

2.

D: I IV I I V I— IV I IV— I V I

3. Unfigured bass given.

d: I— V— I IV V I IV— I— VI VI— I— V I I

4. Soprano given.

Bb: I IV(I) I I V V— I I— IVI IV I V I

5.

Eb: I IVI IVI— V— I IVI— V I V I—

6.

c: I— V I— V I IV I— I V I—

The Chord of the Dominant Seventh.

1. Figured bass given.

F: I V7 I IV— V I V7 I— V7 I IVI— IV I V7— I I IV I V7— I

2.

+ Third omitted

a: I— V I V7 I— V7 I V I— IV— V I V7 I

3. Unfigured bass given.

Better notation.

e: I— V—7 I— IV— V I V7 I— V7 I IV— I I IV— I

4. Soprano given.

D: I— IV I V—7 I IV I V I— IV— I IV I V 7 I

5.

E: I— IV— I V— 7 I I— IV— I I— V I V7 I

6.

+ Rule 3, Page 16 of Harmony Course.

f: I— I— V I V—7 I— V I V I V I— IV— I— IV V7 I

First Inversion of the Chord of the Dominant Seventh.

1. Figured bass given.

G: I V7 I IV I V V7 I V7 I

2.

c: I V7 I V I IV I V7 I IV I V I

3. Unfigured bass given.

g: I V7 I V -7 I IV I V I V I IV I V I IV I V7 I

Soprano given.

4a (In Major.)

D: I V7 I I V I IV V7 I

4b (In Minor.)

d: I V7 I I V I IV V7 I

5.

A: I V7 I I V I V7 I V I IV I IV I

6.

f: I V- I V7 I V I IV I IV I V I V I V I IV I V I V7 I IV V7 I

The Second Inversion of the Chord of the Dominant Seventh.

1. Figured bass given.

D: I V₇ I V I — IV V₇ I IV I V₇ I

2.

d: I V₇ I V₇ I V₇ I V I — V₇ I V₇ I

3. Unfigured bass given.

a: I — V₇ I IV — I V I IV V-7 I V₇ I IV — I V₇ I V₇ I

4. Soprano given.

C: I V₇ V I V I V₇ V₇ I — IV I V₇ I V I IV V₇ I I IV V I

+) This chord is merely interposed between the V₇⁴ and its resolution, or the measure may be harmonized as at a).

5.

G: I V₇ I V₇ I V I IV I V I V₇ IV₇ I — V — I V₇ I — V V₇ I — I V₇ I

6.

g: I V₇ I V₇ I — V₇ I V₇ I — V I V I V₇ I IV I IV I — V₇ I

+) See note on page 26 of Harmony Course.

The Third Inversion of the Chord of the Dominant Seventh.

1. Figured bass given.

B \flat : I — V-7 I — V7 — I IV — I V7 I IV V7 — I

2.

c: I V7 — I IV V I IV V7 I IV V I V -7 I IV V7 I V7 I IV V I

3. Unfigured bass.

f: I V-7 I V7 I V I — IV — V7 I IV I V7 I

4. Soprano given.

C: I V7 — I — IV V7 I IV I V7 I I IV V7 I — IV I IV I V7 I

5.

G: I V7 I I V7 I V7 I V7 I I V I V7 I V I — IV I V I V7 I

6.

g: I — V7 V-7 I — V-7 I V7 I V7 V I — I V7 V-7 I V I — IV I — I V7 I

The Secondary Triads in Major.

(The Supertonic Triad.)

1. Figured bass given.

G: I II V I IV I V₇ I V₇ I IV I V₇ I

2.

D: I V₇ I V₇ I V II IV V₇ I

3. Unfigured bass given.

B^b: I V₇ I II I IV II IV V₇ I II I V₇ I

4. Soprano given.

A: I II I II IV V₇ I V₇ I V₇ I II IV V₇ I V₇ I V₇ I V₇ I V₇ I

5.

D^b: I II IV V₇ I V₇ I V V₇ I II V IV I V₇ I

6.

B^b: I II V I V I IV II V I II I V₇ I

EXERCISES TO LESSON XI, PAGE 39.

The Submediant Triad.

1. Figured bass given.

C: I V₇ VI IV I— V— VI IV II V₇ I

+ See Example 79, page 36 in Harmony Course.

2.

G: I V₇ VI IV— I VI IV V I— V₇ VI II I V₇ I

3. Unfigured bass given.

D: I VI I V-7 VI IV V VI V— 7 I IV II I V I

4. Soprano given.

B^b: I— IV V₇ VI IV V-7 I— V₇ I V— I II V-7 I IV I IV I II V₇ I

5.

E^b: I V₇ I— IV I— II V-7 I IV V I V₇

I— — V₇ VI IV I— II V-7 I— V-7 VI IV II V₇ I

6.

A: I VI IV V7 VI II I V VI IV I— IV II V7 I

EXERCISES TO LESSON XII, PAGE 43.

The Mediant Triad.

1. Figured bass given.

C: I III IV I V-7 I— V— VI I IV V7 I

2.

A: I V-7 VI III IV I— III IV— V I V7 I

3. Unfigured bass given.

Bb: I V7 I V-7 VI IV I V I III IV I— IV II V7 I

4. Soprano given.

A: I V7 I V-7 VI IV I V I III IV I— IV II V7 I

5.

Eb: I— III IV V7 I— IV V-7 I VI IV V I-V VI IV II V7 I

EXERCISES TO LESSON XIII, PAGE 47.
Inversions of the Secondary Triads.

1. Figured bass.

G: I II I II— V— 7 I V VI II I V7 I

2.

A: I III V7 VI II V VI IV I IV II V VI— II— I V7 I

3. Unfigured bass.

Ab: I — IV I II — I V7 VI — II — I V7 I

4. Soprano given.

E: I IV I III V7— I IV I III V-7 VI V-I IV V7 I II— V7 I

5.

Db: I VI— II V I— II I V I VI IV I IV I III V7 I

*) Third doubled to avoid consecutive fifths with the next chord.

EXERCISES TO LESSON XIV, PAGE 49.

The Leading-Tone Triad.

1. Figured bass.

C: I II VII^o I VI VII^o V I — IV II I V I

2.

G: I IV VII^o III VI II V7 I — IV II I V7 I

3. Unfigured bass.

Db: I — VII^o I V — VI V I IV I VII^o I II V I

4. Melody given.

Ab: I VII^o I IV I — V7 IVI^o I V — I — VII^o I IV — VII^o I V7 VII II V7 I

5.

Eb: I IV VII^o I — V — 7 I — VII^o I V7 VI II V I

Secondary Triads in Minor, with their Inversions.

1. Figured bass given.

Musical notation for exercise 1, showing a treble and bass staff. The bass staff contains figured bass notation: 6 6 6# 6 6 7 8 6 6# 6 6 4 7.

c: I II° I VII I IV— I V7 VI— V— I VII° I IV I V7 I

2.

Musical notation for exercise 2, showing a treble and bass staff. The bass staff contains figured bass notation: 5 6 6 4 7 6 6 4 7 6 6 4 5 6 6 4 7.

e: I — IV — I V7VI VII° I V7VI IV IV— I — IV I V7 I

3. Unfigured bass.

Musical notation for exercise 3, showing a treble and bass staff. The bass staff contains unfigured bass notation: 8 7 6 6# (6) 6 6 4 7.

c: I V7 VI IV I — VII° I (V) V7— I IV I V7 I

4. Melody given.

Musical notation for exercise 4, showing a treble and bass staff. The bass staff contains figured bass notation: 6 6 4 # 6 6# 6 5 6 6 # 6 6 7.

d: I — V V7 I V7 — I — IV— V— I IV I V7 I

5.

Musical notation for exercise 5, showing a treble and bass staff. The bass staff contains figured bass notation: 6#-6 6 # 4 # 4 # 6 6 6- 6# 6 # # 6 # 6 6 4 6-6 7.

a: I VII° I II° V7I V I V7 I — V7I V — I V7VI II° V I V I II° I — II° V7 I —

Note: The musical student may now be encouraged to compose little melodies similar to the foregoing, harmonizing them strictly in accordance with the given rules and using only the material thus far required.

EXERCISES TO LESSON XVII, PAGE 65.
Dispersed Harmony (Open Position.)

1. Figured bass given.

C: I V-7 I VI II V I IV VII° I II V I

2.

Bb: I — V7 I V7 I V7 I — V-7 I — V-7 I II — V7 — I

3. Unfigured bass.

G: I IV V7 — I II — III V7 I IV I V7 — I II — — I V7 I

4. Melody given.

A: I V7 I V7 V7 VI V I I IV — I V7 I II I V7 I

5.

C: I — V7 I V7 I V7 I — V-7 I — V-7 I II — V-7 I

Compare with No 2.

EXERCISES TO LESSON XVIII, PAGE 67.

Dispersed Harmony (Open Position) in Minor.

1. Figured bass given.

d: I VI IV V — 7 I V7 I — IV V VI IV V I

2.

c: I — V7 I V I V7 — I VI — IV I IV I V I

3. Unfigured bass.

g: I IV I V — IV — V I — V VI IV I V — 7 I IV I V7 I

4. Melody given.

e: I — V I — IV I — IV V I V — 7 I V I V7 I

5.

a: I V I V7 I — V — 7 I V7 I — V7 I V I V7 I V7 I — V7 I — II° I V7 I

EXERCISES TO LESSON XIX, PAGE 70.

The Dominant Ninth in Major, and its Inversions.

1. Figured bass given.

C: I V-9 I- IV I- V-7 I- V7 I II- I V7 I

2. Melody given.

D: I III IV V9 V-7 I V7 I- IV V9 I II V7 I II V-9 IV7 I

3.

F: I- V7 I V- I- V7 I V I- V-9 I V VI II- I V7 I

4.

Bb: I I V9 I V-7 VI II V7 I- V-9 I V-7 I II V-7 I

5.

Eb: I- V9 I V7- 9 8 I- IV- V9 III V7 V9 I V7 I

EXERCISES TO LESSON XX, PAGE 73.

The Dominant Ninth in Minor.

1. Melody given.

g: I V7 I V9 I V— I V7-9 V I — IV I V7 I V9 I IV II° I V7 I

2.

f#: I — V9 I V7 I — IV V9 I V—7 I II° I V7 I

3.

b: I — V7 I V I V7 I IV I V I V7 I IV — V⁹ I V7 — i

4.

CHANT.

d: I V I V⁹ — I — V7 I V I IV I IV V⁹ I — V7 I

5.

e: I — V⁹ I — V7 I V7 V⁹ I II° I V7 I

The Chord of the Seventh on the Leading-Tone.

1. Melody given.

Bb: I vii^o₇ I — IV vii^o₇ I V₇ I vii^o₇ I — II I V₇ I

2.

D: I vii^o₇ I V₇ I IV vii^o₇ I II I V I V₇ I vii^o₇ I IV vii^o₇ I V V₇ I

3.

Eb: I — vii^o₇ I V-₇ I II V I — vii^o₇ I IV vii^o₇ III V₇ I

4.

A: I — V-₇ I V₇ — V⁹₇ III V₇ VI IV I — vii^o₇ III V₇ I

5.

Db: I III IV vii^o₇ I IV vii^o₇ V₇^{9 8} I — vii^o₇ I — IV — V₇^{9 8} I

The Chord of the Diminished Seventh.

1. Melody given.

d: I VII₇^oI V I VII₇^oI — V I V₇I VII₇^oI V₇I — V₇ I

2.

c: I — VII₇^oI — V VII₇^oI V₇I V I — VII₇^oI — II^oI V₇I

3.

e: I — VII₇^oI V₇I VII₇^oI I — VII₇^oI V — 7 I

4.

g: I V I — V₇VI IV — I V VII₇^oI V₇I — IV II^o V₇I

5.

a: I — VII₇^o — I — VII₇^oI V I VII₇^oI IV V₇ I

The Inversions of the Diminished Seventh Chord.

1. Figured bass given.

d: I VII₇^o I VI V VII₇^o I VII₇^o I VII₇^o I IV I V₇ I

e: I VII₇^o I - VII₇^o I IV I IV I — V - 7 VI - IV VII₇^o I V₇ I

3. Unfigured bass.

f#: I VII₇^o I VII₇^o I V₇ I VII₇^o I VI IV V₇ I

4. Given melody.

g: I VII₇^o I VII₇^o I VII₇^o I VII₇^o I VII₇^o I VII₇^o I IV I V₇ I

a: I VII₇^o I I V V₇ I V₇ — V₇ I — VII₇^o I — V₇ I

† The fifth ascends—See 146 B, page 79.

EXERCISES TO LESSON XXIV, PAGE 82.
The Chord of the Diminished Seventh (*Continued.*)

1. Figured bass given.

F: I VII⁹ I I V— I V₇ I — VII⁹ I III VII⁹ I II— V-7 I

2. Open position.

E^b: I VII⁹₀ — I II V—7 I V₇ I VI⁹₀ I II V-7 I

3.

A: I VII⁹₀ I VII⁹₀ — I — IV I VII⁹₀ I IV V₇ I

4.

B^b: I VII⁹₀ I — V₇ I IV — VII⁹₀ I IV VII⁹₀ — I — IV V₇ II VII⁹₀ I

5. Open position.

A^b: I VII⁹₀ — I VI II VI VI V I

6. Melody given.

A: I VII₇^o I — V VII₇^o I VII₇^o I — VII₇^o I III VII₇^o I II — I V₇ I

7.

D: I VII₇^o — I II V — 7 — I II I V₇ I

8.

A: I VII₇^o I — V₇ I IV — VII₇^o I IV VII₇^o — I — IV I V₇ I

9.

G: I VII₇^o I VII₇^o — I — IV I VII₇^o I — V₇ I

10.

G: I VII₇^o — I VI II VI IV V I

The Modulation to the Dominant.

1. Melody given.

C: I V I G: V7 I IV I V7 I

2.

c: I — G: VII^o₇ I — IV — I V7 I

3.

B^b: I — F: V7 I IV I II — I V7 I

4.

a: I — e: VII^o₇ I IV — I V7 I

5.

G: I — V7 I D: V7 I IV I IV I — IV V7 I

EXERCISES TO LESSON XXVI, PAGE 92.

The Modulation to the Subdominant.

Soprano given.

1. *Modulating tone in Soprano.*

C: I V7 I F:V7 I IV I II III V7 I

2.

D: I — V7 I —G:V7 I IV I III V7 I

3. *Modulating tone in Alto.*

B^b: I vi E^b:V7 I ————— V9 V7 — I

4. *Modulating tone in Tenor.*

d: I ————— g:V7 I IV I ————— V7 I

5. *Modulating tone in Bass.*

a: I d:V7 I V7 I ————— IV II^o I V7 I

EXERCISES TO LESSON XXVII, PAGE 93.

Modulation between the Tonic, Dominant
and Subdominant Chords.

1. Soprano given.

C: I — G: V7 I — C: V7 I — IV V I

B \flat : I V7 I E \flat : V7 I — B \flat : V7 — V — I

E \flat : I V7 VI V I E \flat : V7 I — E \flat : V7 I II I V7 I

D: I — G: V7 I — II I V7 I D: V7 I V7 I — II V 7 I

CHANT.

C: I VII \circ I — C: V7 I II I V7 I C: V7 I — IV I V VI I V7 I

EXERCISES TO LESSON XXVIII, PAGE 97.
 Modulation from a Major Key to its Parallel Minor.

1. Soprano given.

C: I a: V₇ I — IV I V — 7 I

C: I a: VII^o — I VI IV I V I

E^b: I c: V₇ — I — IV II^o I V₇ I

D: I — b: V₇ I — V₇ VI IV — I V₇ I

B^b: I V₇ I — g: V₇ I II — I V₇ I IV I

EXERCISES TO LESSON XXIX, PAGE 100.

Modulation from a Minor Key to its Parallel Major.

1. Soprano given.

c: I E: V7 I — IV I V7 — I

d: I VII^o I F: VII^o V7 I IV — I V I

a: I V — I V7 I — C: VII^o I — V7 I

g: I — V — 7 I B: V7 I — IV I — IV VII^o V7 I

e: I — V7 I V — 7 I V I — G: V7 I II V7 I

EXERCISES TO LESSON XXX, PAGE 101.

Practical Modulations resulting from the preceding Lessons.

1. Soprano given.

C: I V₇ I — a:V₇ I V₇ I — C: V₇ VI V₇ I — V₇ — I

d: I V₇ I F: V — 7 I — d: V₇ I II^o V — 7 I

E^b: I c: VII⁹₀I — IV — I V I E^b: V VII⁹₀I IV — V — 7 I

c: I IV I V — I E: V — 9 V₇ I — c: VII⁹₀I V₇ VI IV I — V₇ I

G: I — V I e: VII⁹₀ V₇ I — G: V — 9 I V — 7 I II V₇ I

EXERCISES TO LESSON XXXI, PAGE 105.

Modulation from a Major Key to the Parallel Minor
of its Dominant:

1. Soprano given.

C: I — V7 I — e: V7 I — IV II° I V7 I

2.

A: I IV I V-7 VI IV II I V I-c#: V7 I — IV II° I V7 I

3.

G: I — V7 V-7 I — V7 I — V I — b: V7 I V7 I IV I IV I V7 I

4.

F: I VII°0 I — IV I V I — a: V7 I — IV V7 I

5.

E♭: I IV I IV II I V — 7 I g: VII°0 I V7 I

EXERCISES TO LESSON XXXII, PAGE 108.
 Modulation from a Minor Key to the Subdominant
 of its Parallel Major.

CHANT.

Soprano given.

1.

c: I IV — V I A⁷:vii^o₇ I II I V — 7 I

2.

d: I VII^o₇ IV VII^o₇ I — B^b:V7 I IV — I

3.

e: I — VII^o₇ I — C:V7 I — V7 I

4.

f: I — VII^o₇ I — V-7 V I D^b:vii^o₇ I IV I V7 I

5.

b: I VII^o₇ — IV V7 — I IV — I G:V7 I V I IV I IV I V7 I

Modulation from a Minor Key to the Subdominant of its Parallel Major. (Continued.)

1. Soprano given.

C: I — e: V₇ VI IV I IV I V VII₉^o I C: V₇ V₉ V₇ I — IV—V-7 I

2.

c: I — V₇ I V I Ab: V₇ V₉ 7 — I — c: V₇ VI IV II^o I V₇ — I

3.

F: I — a: V₇ — I — IV — I F: V₇ — I — II — V₇ I

4.

e: I V I — V₇ I — VI C: V₇ I — III V₇ I VI IV V-7 I VI e: V-7 I V I — II^o V₇ I

5.

Bb: I — d: V₇ I V — I Bb: V₇ I IV — I V₇ I

Modulation from a Major Key to the Parallel Minor
of its Subdominant.

1.

D: I — IV I — e:VII⁷₀ I IV V⁷ I

2.

E \flat : I — IV I V⁷ I f: V⁷ I V⁷ I

3.

F: I VI V I IV V I — IV I g:VII⁷₀ I II⁰ I V⁷ I

4.

G: I VII⁷₀ I — V I VII⁷₀ I a:VII⁷₀ I V⁷ VI IV — I — V⁷ I

5.

A: I — b:VII⁷₀ — V⁷ I — V-7 I —

EXERCISES TO LESSON XXXV, PAGE 115.

Modulation from a Minor Key to the Dominant
of its Parallel Major.

1. Soprano given.

e: I ——— D: V7 — I — IV I — V7 — I

This exercise may precede or succeed N^o 1, page 34.

2.

f: I E^b: V7 — I V7 I IV II V7 I

This exercise may precede or succeed N^o 2, page 34.

3.

g: I — F: VII^o I IV — V⁹ I VI IV I — II V7 I

4.

a: I VII^o I — V I VII^o I G: VII^o V7 I V — 7 VI II I — V7 I

5.

b: I ——— A: VII^o ——— V7 I V — 7 I —

This exercise may precede or succeed N^o 5, page 34.

EXERCISES TO LESSON XXXVI, PAGE 117.

Combination of the preceding Modulations.

1.

D: I b:V7 I G:V7 I e:V7 I D:VII₇⁰ I G:V7 I D:VII₇⁰ I - IV V7 I

2.

a: I d:V7 VII₇⁰ I F:VII₇⁰ I Bb:V7 I g:VII₇⁰ I d:VII₇⁰ I - a: I V7 I

3.

Bb: I F:V7 I g:VII₇⁰ I D:VII₇⁰ I g:V7 I F:V7 I Bb:V7 I V7 I

4.

e: I - C:V7 I a:VII₇⁰ I - G:VII₇⁰ I - C:V7 I - e:V7 I - IV I V7 I

5.

F: I g:VII₇⁰ I Bb:V7 I Eb:V7 I c:VII₇⁰ I F:V7 I Bb:VII₇⁰ I F:VII₇⁰ I - IV V7 I

6.

f#: I A:VII₇⁰ I C#:V7 I E:V7 I g#:VII₇⁰ I B:V7 I c#:V7 I f#:V7 I IV - I V7 I

The Supertonic Seventh Chord, in Major and Minor.

1. Soprano given.

D: I — II₇ V₇ I VII^o I II-7 V₇ I V₇ I — II-7 I V I

2.

B \flat : I — IV II₇ V-7 I — IV — II₇ V-7 I II₇ I IV II V₇ I

3.

A: I — IV II III VI I II₇ I V I — III IV VII^o II₇ V₇ — I IV I

4.

e: I — II₇ V I — V I — V I — IV II₇ I — V I V₇ I

5.

c: I V I V₇ I V-7 I V₇ I V₇ I — II₇ V I — V₇ I

6. Choral. Involving Modulation.

Chord progression: Eb: I — V I IV I V7 I IV I II7 I V I I

Chord progression: V7 I Bb: V7 I II7 V7 I Eb: I V7 I II7 V7 I

EXERCISES TO LESSON XXXVIII, PAGE 122.

Inversions of the Supertonic Seventh Chord.

1. Soprano given.

Chord progression: C: I II-7 V7 I IV I II7 V7 I — II7 I II7 V7 I II7 V7 — I

2. Involving Modulation.

Chord progression: F: I — II-7 V7 — III V7 I d: V7 I Bb: V7 I F: I II7 — I V7 I

3.

Chord progression: Ab: I V — I — II-7 I V7 I VI II-7 V7 I II7 — III V7 I

4.

a: I — II^o I II^o — V — I — II^o I II^o I V⁷ I

5.

e: I II^o V I V⁷ VI IV II^o I V I — IV I II^o V⁷ I I — I V⁷ I

6. Chorale.

F: I — V⁷ I — II^o V⁷ I V — I IV I V⁷ I II^o V-7 I

g: I VII^o I — II^o V-7 I Bb: I VII^o I — II⁷ V-7 I

EXERCISES TO LESSON XXXIX, PAGE 125.
Secondary Seventh Chords of the Tonic, Mediant,
Subdominant, and Submediant, in Major.

1. Soprano given.

C: I-7 IV II⁷ V⁷ I — vi⁷ IV II⁷ V⁷ I I⁷ II⁷ II V I

2.

B \flat : I V III-7 VI IV-7 V III-7 IV — I VI-7 II \flat V \flat I

3.

A: I-7 IV I — IV \flat IV V III \flat I IV II \flat II V \flat I

4.

G: I IV I VI \flat -7 IV II \flat I V III \flat I VI V I IV \flat IV II — 7 V \flat I —

5.

F: I VI \flat II-7 V \flat I-7 IV \flat VII \flat 7 III VI-7 IV — IV I- II III V \flat I

6. Chorale.

F: I V \flat I IV — I — V \flat I V I V-7 I V — 7 I —

V-7 I C:V \flat I II \flat V I B \flat V \flat I g:iv i V i F: I V I II \flat V-7 I

EXERCISES TO LESSON XL, PAGE 127
Secondary Seventh Chords, in Minor.

1. Soprano given.

7 4[#] 3 6 7 8 6 7 6[#] 4 3 7 6 7 6 7 6 7[#]

e: I IV-7 VII^o₇₀ I — VI⁷VI I II^oVII^o₇₀V⁷ I-7 VI VII^o₇₀V VII^o₇₀ I II^o V⁷ I

2.

6 7 # # 4[#] 2 6 7 6 4 6 6 4

g: I — II^o V-7 VI — IV⁷ V-7 I — 7 IV I IV I — V⁷ I

3.

7 6 4 # 6 7 8 6 6 4 4[#] 3 6 7 7[#]

a: I IV⁷ I V I — VI⁷VI IV I VII^o₇₀ I II^o V⁷ I

4.

4[#] 2 6 7 6 4 7 6 7 6 7 6 6 4 7

c: I V⁷ I — 7 IV I VI⁷ IV II^o I VI⁷ IV — 7 II^o I V⁷ I

5.

7 8 6 7 7 6 7 6 4 5 4[#] 2 6 4 6 7 6 4 7

f: I VI⁷VI IV V⁷VI IV⁷ — II^oII^oII^o I V-7 I V I IV I II^o I — V⁷ I

6. Chorale.

E \flat : I IV I V \flat I II \flat V I c:V I VI-7 II \flat V I E \flat :VI III I IV V \flat I IV

I — IV I II:c:IV \flat V E \flat :VI V—7 I B \flat :I II \flat V I E \flat :I V \flat I II \flat V I
B \flat :I-7 \flat IV

EXERCISES TO LESSON XLI, PAGE 129.
Inversions of the Secondary Seventh Chords,
in Major and Minor.

1. Figured bass given.

E \flat : I II \flat V \flat I \flat I IV—7 VII \flat —7 I V \flat VI—7 II—7 I V \flat VI II \flat I V \flat — I

2.

d: I VII \flat ° I VI II \flat ° V \flat I—7 VI \flat VII \flat ° V \flat I V \flat I II \flat ° — I V \flat I — V \flat I

3. Soprano given.

F: I II \flat V—7 I V \flat I IV II \flat V—7 I VI \flat II \flat V—7 I \flat I VI II \flat — V—7 I

4.

a: I II^o7 — I V7 I — IV7 VII^o7^o IV VII^o7^o I — V I—7

IV I II^o7 V7 I — IV^o7 II^o7 V7 I II^o7 V I

5.

B \flat : I II7 I II7 V-7 I II7 V7 VI II7 V I7 IV VII^o7 III V7 I

6. Chorale.

E \flat : I V7 VI V I — II7 V7 I V I V7 I V7

VI I II7 V-7 I I V B \flat :V7 I V I II7 V-7 I

E \flat : V I IV V7 I — V — I IV I II I II7 V-7 I

EXERCISES TO LESSON XLII, PAGE 132.

Chromatic Passing Tones.

1. Figured bass given.

8 8_b 8 8_b 6 5 6 5 8 8 7 6 6_b 5 6 4 3 6 5 3 7 6 5

C: I — IV — E^b:V₇ — I — II₇ VII^o — C:IV VII^o₇ II₇ IV^o₇ V I

2.

8 8 3_b 3 3_b 6 4 7_b 6 3 3_b 6 4 -6_b -4 6 5 6 3 3_b 8 7 8

D: I — V — II VII^o₇ I — IV I — II₇ V-7 I

3. Soprano given.

7 7 7_b 6 6 6 5 6 5 6 7_b 8_b 5[#] 5[#] 6 4 8 6 4 8 6 4 7 7

F: I VII^o₇ ⁷ V₇-7 I V II VII^o₇ I VI V+ I-+ VI IV I- IV-7 V-7 I

4.

6 6 5 6 4 7_b 5[#] 5[#] 5[#] 5[#] 5^b 7

C: I — II — 7 V — II VII^o₇ I — + IV — + II — V₇ I

5.

8_b 6 5 -7 5[#] 5^b 6 -6 5 6 4 7_b 6 5 6 4 6 5 6 6[#] 6 4 -7

B^b: I — V₇ — I VI II F: V-7 I B^b: II VII^o₇ V₇ I — VI IV — II — I — V₇ I

+ Enharmonic form for C[#]

MIXED CHORDS.

The Chords of the Augmented Sixth.

1. Figured bass given.

8 6 6# # 4# 2 6 6# 6# 6# # 4# 2 6 6# 6# 6# 5 #

a: I IV 6+ V-7 I 6+ V I IV 6+ V-7 I VII^o 6+ I II₇^o V₇ I

2.

3 6 6# 3 6 6 8 6 6# 6 3 6 5 6 6 4 7 8

D: I IV IV₁₀⁶ V V₇ I — VII^o₁₀ I — VI 6+ VII^o II VII^o I — IV I V₇ I

3. Soprano given.

6 6# 2 6 7 6 6 6# 6 3 6 5 6 6 4 7 8

E^b: I IV IV₁₀⁶ V V₇ I — II₇⁶ I — VI 6+ VII^o II VII^o I — IV I V₇ I

4.

6# # 6 5 6 6# 6 4 6 6 6# # 6 6# # 6 6# #

d: I 6+ V —₇ I — II^o I IV I IV — V IV V I — IV V

6 6# 6 4 6# 6 4 # 6 6# # 6 6# # 6 6# #

I — IV I 6+ I — V I 6+ V I I — V₇ I 6+ V —₇ I

5.

6 6# 6 — 6 6# 6 5 4 2 6 7 7

E^b: I VI 6+ VII^o₁₀ I IV ₁₀⁶ V V₇ I II₇ V I V₇ VI IV II V₇ I

EXERCISES TO LESSON XLIV, PAGE 141.

MIXED CHORDS. (Continued.)

The Augmented Six-Five Chord.

1. Soprano given.

C: I — VI VI⁶⁺ V — 7 I II⁶⁺ I — IV II I V₇ I

a: I IV⁶⁺ I IV — II⁰ I V₇ I — IV IV⁶⁺ I IV II⁰ II⁰ I V₇ I

B^b: I II⁶⁺ I IV I V₇ I — VI₇ VI⁶⁺ V — 7 I V₇ I II⁶⁺ I II — V₇ VII⁰ V₇ — I

c: I IV⁶⁺ I V₇ I — V V₇ I V I IV⁶⁺ I V₇ I

d: I — IV⁶⁺ I — V₇ I F: VI V I II⁶⁺ I II V — 7

I — V — 7 I — III d: VII⁰ I IV IV⁶⁺ I VI I V₇ I

EXERCISES TO LESSON XLV, PAGE 143.

The Chord of the Doubly Augmented Fourth.

1. Soprano given.

G: I $\Pi \frac{4}{3} \frac{1}{10}$ IV $\Pi 7 V 7$ I — $\Pi \frac{4}{3} \frac{1}{10}$ I IV V-7 VI — IV-VII $\frac{0}{70}$ I VI $\Pi \frac{4}{3} \frac{1}{10}$ $\Pi \frac{4}{3} \frac{1}{10}$ I V7- I

2.

Bb: I $\Pi \frac{4}{3} \frac{1}{10}$ IV- I — VI $\Pi 7 \Pi \frac{4}{3} \frac{1}{10}$ $\Pi 7 V 7$ I $\Pi \frac{4}{3} \frac{1}{10}$ IV- I — VI $\Pi 7 \Pi \frac{4}{3} \frac{1}{10}$ V7 I

3.

B: I $\Pi \frac{4}{3} \frac{1}{10}$ I VII $\frac{0}{70}$ I-7 IV I — IV V7 I V-5+ I-IV V-5+ I $\Pi \frac{4}{3} \frac{1}{10}$ I VII $\frac{0}{70}$

I-7 IV I — VI $\Pi 7 \Pi \frac{4}{3} \frac{1}{10}$ I — IV $\Pi V I$

4. With Modulation.

Eb: I- $\Pi \frac{4}{3} \frac{1}{10}$ IV- I I7 IV IV7 I I V7 V I- $\Pi \frac{4}{3} \frac{1}{10}$ IV- I IV I III V7 I

5. Soprano and bass given.

A: I — $\Pi_{\frac{4}{3}^+}^{\frac{6}{10}}$ + I IV — I — V7 vi III IV I $\Pi_{\frac{4}{3}^+}^{\frac{6}{10}}$ + I — IV V —

I — $\Pi_{\frac{4}{3}^+}^{\frac{6}{10}}$ + I IV — I IV I Π_7 I II I $\Pi_{\frac{4}{3}^+}^{\frac{6}{10}}$ + I — V7 — I

6. Soprano given.

F: I — $\Pi_{\frac{4}{3}^+}^{\frac{6}{10}}$ + I vi V I IV I IV I V-7 I V I — $\Pi_{\frac{4}{3}^+}^{\frac{6}{10}}$ + I

IV I IV I $\Pi_{\frac{4}{3}^+}^{\frac{6}{10}}$ + I vi III V7 I

EXERCISES TO LESSON XLVI, PAGE 146.

The Chord of the Augmented Six-Four-Three.

1. Unfigured bass given.

C: I — vi $\frac{6}{3}^+$ II V7 I — a:V $\frac{6}{3}^+$ I C:IV $\Pi_{\frac{4}{3}^+}^{\frac{6}{10}}$ V I

2.

6 6[#]_{4/3} 6 6[#]_{4/3} 6 6[#]_{4/3} 6[#]_{4/3} 6 6[#]_{4/3} 6[#]_{4/3} 6[#]_{4/3}

c: I — V₇ V⁶⁺_{4/3} I V I — II⁶⁺_{4/3} I IV I II⁶⁺_{4/3} V I —

3.

7[#]_{4/3} 6[#]_{4/3} 6 6 6[#]_{4/3} 6[#]_{4/3} 6 6[#]_{4/3} 6[#]_{4/3} 7

d: I V₇ VI II⁶⁺_{4/3} V I IV II^o₇ I V I V₇ I — II⁶⁺_{4/3} V₇ — I

4. With modulation.

6 6₄ 6₄ 6[#]_{4/3} 6 6₄ 6₅ 6[#]_{4/3} 6 — 4₃ 6[#]_{4/3}

B^b: I — IV I VII^o₇ VII⁶⁺_{4/3} I I F I II₇ V I B: VII⁶⁺_{4/3} I — VII^o₇ VII⁶⁺_{4/3}

6 7

g: V — I B^b: II — V₇ — I

5. Melody given.

6 6[#]_{4/3} 4₃ 6[#]_{4/3} 6 6[#]_{4/3}

D^b: I — VI⁶⁺_{4/3} II V₇ I — b^b: V₇ V⁶⁺_{4/3} I D^b: IV II⁶⁺_{4/3} V I

Compare with No.1 page 147.

6.

6 6[#]_{4/3} 6 6[#]_{4/3} 6[#]_{4/3} 6 6[#]_{4/3} 6[#]_{4/3}

d: I — V₇ V⁶⁺_{4/3} I V I — II⁶⁺_{4/3} I IV I II⁶⁺_{4/3} V I —

Compare with No.2 page 147.

7.

D: I — III $\frac{6\#}{4}$ $\frac{3}{3}$ VI — II — II $\frac{6\#}{4}$ $\frac{3}{3}$ V — I — 7 I7 IV I — VI $\frac{6\#}{4}$ $\frac{3}{3}$ VII $\frac{6\#}{4}$ $\frac{3}{3}$ V7 I IV I

8.

c: I V7 VI II $\frac{6\#}{4}$ $\frac{3}{3}$ V I IV II $\frac{6\#}{4}$ $\frac{3}{3}$ I V I V7 I — II $\frac{6\#}{4}$ $\frac{3}{3}$ V-7 I

Compare with No.3 page 147.

9. With modulation.

A: I — IV I VII $\frac{6\#}{4}$ $\frac{3}{3}$ V I E: IV I II7 V I A: VI $\frac{6\#}{4}$ $\frac{3}{3}$ I — VII $\frac{6\#}{4}$ $\frac{3}{3}$ VII $\frac{6\#}{4}$ $\frac{3}{3}$

Compare with No.4 page 147.

f#: V — I A: II — V7 — I

EXERCISES TO LESSON XLVII, PAGE 150.

The Neapolitan Sixth.

1. Soprano given.

a: I II \circ N $\frac{6}{4}$ IV VII \circ I — II \circ N $\frac{6}{4}$ I V7 I

2.

6 6^b 6 4 7 6 6 4 6 #7 6 4 #9 6 #6 4 6 #6 4 6

e: I II^o N⁶ I V₇ VI IV N⁶ IV V₇ I V₇ I V₇

7 6^b 5 #9 8 8

I — 7 IV N⁶ IV V₇⁹ V₇ — I

3.

7 6^b 5 4^b 6 6^b 5 9 8 4^b 6 6^b

c: I IV₇ N⁶ II₇ VII₇^o I — IV N⁶ IV V₉ V V₇ I V I

7 6^b 6 4 7

IV₇ N⁶ — I. V₇ I

4.

6 6 6^b 6 6 6^b 4[#] 6 6^b 6 4 #7

d: I — IV II^o N⁶ IV I — II^o N⁶ IV VII₇^o I — N⁶ I V₇ I

5.

6 4 6 4^b 6 4 6 7 7 6 6 4 5 4 2 6 6 4 6 4 6 4

A: I — N⁶ I VII₇^o I II₇ V₇ I — V I I — 7 V — 7 I — N⁶ I

7 6 6 4 6^b 6 4 7

IV₇ II — N⁶ I V₇ I

EXERCISES TO LESSON XLVIII, PAGE 154.
Altered Chords with a Diminished Third.

1. Soprano and bass given.

C: I $\Pi_{4+}^{6\flat}$ I — $\Pi_{5\flat}^{6+}$ I — $\Pi_{3\flat}^{7\flat}$ I — Π_{4+}^{6+} I IV I V-7 I

2.

d: I IV IV_{10}^{\flat} V I IV IV_7 I V I IV_{10}^{\flat} V I — V I IV_{2+}^{\flat} V-7 I

3.

a: I — Π_7^{\flat} I — Π_7^{\flat} I IV Π_7^{\flat} I Π_7^{\flat} Π_7^{\flat} I IV Π_{5+}^{\flat} I V7

4.

c: I Π_{4+}^{\flat} I Π_{4+}^{\flat} I — V7 I V — 7 I — IV Π_{5+}^{\flat} I Π_{3+}^{\flat} I — V7 — I

5. Soprano only, given.

e: I G:IV I VI Π_{4+}^{6+} I V7 I V e:V I — II Π_{3+}^{6+} V

I G:V I a: Π_7 V — 7 I e:iv — 7 Π_{1+} V VI N6 I V7 I

LESSON XLIX, PAGES 155 to 160.

Enharmonic Changes.

LESSON L, PAGES 160 to 164.

Irregular Resolutions of the Dominant Seventh Chord.

EXERCISES TO LESSON LI, PAGE 167.

Modulation a Minor Second Upward.

1. Unfigured bass.

C: I - IV V₇ I V₇ I D^b: V₇ VI IV II I V₇ I

2.

D: I - V₇ I V I - IV V I E^b: V₇ I II III II I V₇ I

3.

G: I V₇ VI II V I V₇ I I V I A: V₇ VI IV I V₇ I

Another version.

G: I V₇ VI II-7 V I V I I V I A: V₇ VI IV-7 I V₇⁹⁻⁸ I

4. Melody given.

D^b: I - IV V₇ I V₇ I D: V₇ VI IV II I V₇ I

Compare N^o 1

5.

C: I - V₇ I V I - IV V I D: V₇ I II III II I V₇ I
Compare No 2

6.

A: I V₇ VI II -7 VI VI I V I B: V₇ VI II -7 I V₉₋₈ I
Compare No 3

7.

E: I V₇ I IV - I - V₇ I - V I V₇ I F: V₇ - I - II I V₇ I

8.

A: I - B: V₇ I - b: V₇ I - C: V₇ VI II₇ II V₇ I

EXERCISES TO LESSON LII, PAGE 170.
Modulation a Minor Second Downward.

1.

C: I -7 B:V₇ I -7 B:V₇ I -7 a:V₇ I C: vi V₇ I IV V - I -

2.

E^b: I — V V₇ I IV I IV I I-₇ D: vii^o I — IV I V₇ I

3.

B: I IV I B: V₇ I C: V₇ I —₇ B: vii^o I V₇ I —₇ B^b: vii^o I V₇ I

4.

B: I —₇ A: V₇ I — A^b: V₇ I V₇ I A: V₇ I B^b: V₇ I N⁶ I V I

5.

A^b: — G: V₇ I — f[#]: V₇ I — f: V₇ I V I IV

I V F: I — F[#]: V₇ I — G: V₇ I — A^b: V₇ I II I V₇ I

* These progressions in the tenor are difficult of intonation for voices. The whole exercise is to be regarded as instrumental.

LESSON LIII, PAGES 171 to 173.

Modulations of an Augmented Fourth, or a Diminished Fifth.

LESSON LIV, PAGES 173 to 180.

Modulation in general. Key Relation.

EXERCISES TO LESSON LV, PAGE 183.

The Non-Harmonic Tones.

Suspensions.

1. Melody given.

d: I — V — I — II° I V7 I

2.

B^b: I V₇ vi g: V₇ vi B^b: IV I I V I V-₇ I II I V₇ I

3. With Modulation.

a: I V₇- I V I C: vii₂[°] I vii[°] I D V₇ I C: V₇ I a: I — V₇ I

4

c: I V-₇ I — V I II[°] I V — I — IV I II[°] I V-₇ I

5. Suspensions in the bass.

G: I - V7- I - V7- I V I - IV - e: V7 I - b.V7- iG:V7I IV I - V7- I

6.

d: I - V7- I A:V- I d:V7I - II7 - V7I V7 - I - V7- I II° I - V7- I

7.

g: I - V - V7- I - V D:V7 I g:V7I V I - V - I V7 VI IV I - V7- I

EXERCISES TO LESSON LVI, PAGE 185.

Suspensions (Continued.)

1. Bass given.

D: I V7- VI-A:V-7 I D:I-7 IV-I - VII° I II7 VIII I - V7- I

2.

c: I II7 V-7 I - IV-7 V7 - I V I G:VII° I c: V-7 I - IV - I-7 IV - V7- I

3.

7 6# 5 4 3 7 5 6 9 4 8 3 7 5 6 9 4 8 3 7 5 6 5 4 # 6

a: I VII^o - I - c: II₇ - V - I₇ - IV VII₉ a: V I -

X See below

7 6 6 5 4 5 4 # 9 4 8 3 6 9 7 8 6 8 7 5 6 4 7 6 4 5

II^o I V I a: V I - II^o I - V₇ I

4.

8 3 7 6 4 5 # 7 5 6# 6 4 7 3 5 7 5 3 6 4 5 4 #

b: I - V₇ - VI IV VII₉ - IV VII₉ I - II₇ - V -

6 5 2 7 6 5 4 3 7 6 8 8 5 7 4 # 7

I - 7 D: II - 7 V - 7 I - 7 IV - 7 b: II^o - I - V₇ I

5. Soprano given.

9 8 6 5 9 4 8 3 6 5 8 8 7 9 4 8 3 6 5 9 4 8 3 6 5

F: I - IV V - 7 I B^b: V₇ I g: V₇ I F: II₇ V V₇

9 4 8 7 9 6 4 3 5 7 9 4 8 3 6 7

I - g: VII₉ I - C: V₉ F: V₇ - I - V VI II V₇ I

EXERCISES TO LESSON LVII, PAGE 188.
The Inverted Suspension (Retardation).

1. Melody given.

C: I V — I — II₇ V₇ I F:V₇ I C: I G:V I C: I

V₇ C: I II — VII^o — I — VI — VII^o — V₇ — I

2.

A: I — V₇ VI III IV II V₇ I V₇ I — b:V₇ I A: II₇ III V₇ I

3.

G: I V I V₇ — I V₇ — I V I — V₇ I — IV I IV C: V₇ I G: I — V₇ — I

4.

a: I — V₇ VI — IV — I V — 7 I V₇ I N₆ I — V₇ I

5.

d: I F:IV I — IV I — II V III V7 I d: II7 — V VII^o₇ I —

II⁷ VII^o₇ I — II⁷ — V7 — I

or:

d: I IV⁶₃+V — F:V7 I —

II⁷ VII^o₇ I F:I — a: V7 — I d: VII^o₇ I — II^o VII^o₇ I — II^o — V7 — I

EXERCISES TO LESSON LVIII, PAGE 191.

The Appoggiatura and Anticipation.

1. Melody given.

2.

3.

+ or freely:

4.

5.

EXERCISES TO LESSON LIX, PAGE 194.

The Delayed Resolution of the Suspension.

1. Bass given.

2. Suspensions in all parts.

Musical score for exercise 2, measures 1-8. Treble and bass clefs, common time, key of D major. Features a triplet in the bass line at the beginning.

Musical score for exercise 3, measures 1-8. Treble and bass clefs, common time, key of D major. Features a triplet in the bass line at the beginning.

Musical score for exercise 4, measures 1-8. Treble and bass clefs, 3/4 time, key of D major. Features a triplet in the bass line at the beginning.

Musical score for exercise 5, measures 1-8. Treble and bass clefs, 4/4 time, key of B-flat major. Features a triplet in the bass line at the beginning.

6. Soprano given.

Musical score for exercise 6, measures 1-8. Treble and bass clefs, 4/4 time, key of B-flat major. Features a triplet in the bass line at the beginning.

Compare N° 1

Musical score for exercise 7, measures 1-8. Treble and bass clefs, 4/4 time, key of D major. Features a triplet in the bass line at the beginning.

Compare N° 2

8.

Compare N^o 3.

9.

Compare N^o 4.

10.

Compare N^o 5.

EXERCISES TO LESSON LX, PAGE 196.
The Passing Tone and Embellishment.

1 a. Passing tones in Soprano.

1 b. Passing tones in Alto.

1 c. Passing tones in Tenor.

2 a. Passing tones in Soprano.

2 b. Passing tones in Alto.

2 c. Passing tones in Tenor.

3 a. In triple rhythm, passing tones in Soprano.

3 b. Passing tones in Alto.

3 c. Passing tones in Tenor.

4 a. Passing tones in Soprano.

4 b. Passing tones in Alto.

4 c. Passing tones in Tenor.

EXERCISES TO LESSON LXI, PAGE 198.
Accented and Double Passing Tones.

1. Bass given. Quarter notes in Soprano.

2. Quarter notes in Alto.

3. Quarter notes in Tenor.

4. Soprano given. Quarter notes in bass.

Musical exercise 4: Soprano given. Quarter notes in bass. The piece is in C major, 2/4 time. The right hand plays chords and the left hand plays a quarter-note bass line.

EXERCISES TO LESSON LXII, PAGE 200.

Obligato Melody.

1.

Musical exercise 1: Obligato Melody. The piece is in B-flat major, 3/2 time. The right hand plays a melodic line with chords, and the left hand plays a bass line with chords.

Musical exercise 2: Obligato Melody. The piece is in B-flat major, 3/2 time. The right hand plays a melodic line with chords, and the left hand plays a bass line with chords.

2.

Musical exercise 3: Obligato Melody. The piece is in B-flat major, 3/2 time. The right hand plays a melodic line with chords, and the left hand plays a bass line with chords.

3.

Musical exercise 4: Obligato Melody. The piece is in D major, 3/2 time. The right hand plays a melodic line with chords, and the left hand plays a bass line with chords.

Such exercises may be continued indefinitely.

EXERCISES TO LESSON LXIII, PAGE 204.

The Pedal, or Organ Point.

1. Inner parts added.

Musical exercise 1: The Pedal, or Organ Point. The piece is in B-flat major, 2/4 time. The right hand plays chords, and the left hand plays a bass line with chords.

2. Same, with low tenor.

Two systems of piano accompaniment. The first system shows a treble and bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The second system continues the piece with similar notation.

A single system of piano accompaniment in 3/4 time with a key signature of one flat (Bb). The score is written for treble and bass clefs.

Same, with low tenor.

Two systems of piano accompaniment in 3/4 time with a key signature of one flat (Bb). The notation is consistent with the previous system.

4. One inner part added.

A single system of piano accompaniment in 3/4 time with a key signature of one flat (Bb). The score features a treble clef and a bass clef with a low tenor line.

A single system of piano accompaniment in 6/8 time with a key signature of two sharps (F# and C#). The score is written for treble and bass clefs.

A second system of piano accompaniment in 6/8 time with a key signature of two sharps (F# and C#). The notation continues from the previous system.

The Inverted Pedal.

1. Inner parts added.

Musical score for exercise 1, showing two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The music consists of chords and moving lines, primarily in the right hand, with some bass line activity.

2.

Musical score for exercise 2, showing two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The music consists of chords and moving lines, primarily in the right hand, with some bass line activity.

3.

Musical score for exercise 3, showing two staves. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The music consists of chords and moving lines, primarily in the right hand, with some bass line activity.

Compare No 2.

4. Tenor and bass added.

Musical score for exercise 4, showing two staves. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef. The music consists of chords and moving lines, primarily in the right hand, with some bass line activity.

5.

Musical score for exercise 5, showing two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The music consists of chords and moving lines, primarily in the right hand, with some bass line activity.

Musical score for exercise 5, showing two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The music consists of chords and moving lines, primarily in the right hand, with some bass line activity.

6.

A musical score for exercise 6, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex melodic line in the right hand with many accidentals and a more rhythmic bass line in the left hand. The piece concludes with a double bar line and repeat dots.

EXERCISES TO LESSON LXV, PAGE 210.

Melodic Figuration.

1a. Melody harmonized.

A musical score for exercise 1a, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The time signature is 3/4. The right hand plays a melody with chords, while the left hand plays a simple bass line. The piece concludes with a double bar line and repeat dots.

1b. Figuration of Melody, harmonized with same bass.

A musical score for exercise 1b, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The time signature is 3/4. The right hand features a more complex melodic figuration than in 1a, while the left hand maintains the same simple bass line. The piece concludes with a double bar line and repeat dots.

1c. Same with four notes to each beat.

A musical score for exercise 1c, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The time signature is 3/4. The right hand plays a melody with four notes per beat, while the left hand maintains the same simple bass line. The piece concludes with a double bar line and repeat dots.

1d. Same with three notes to each beat.

A musical score for exercise 1d, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The time signature is 6/4. The right hand plays a melody with three notes per beat, while the left hand maintains the same simple bass line. The piece concludes with a double bar line and repeat dots.

2a. Melody harmonized.

2b. First Figuration.

2c. Second Figuration.

2d. Third Figuration.

Note: The above serve merely as models for the pupil in the working out of the remaining exercises in this lesson.

EXERCISES TO LESSON LXVI, PAGE 211.

Harmonizing of Florid Melodies.

1^a ORIGINAL. Melody given.

Musical score for exercise 1a, original harmonization. It consists of a treble and bass staff in 3/4 time, featuring a melodic line in the treble and a supporting bass line in the bass.

Musical score for exercise 1a, simplified harmonization. It consists of a treble and bass staff in 3/4 time, featuring a melodic line in the treble and a supporting bass line in the bass, with a simplified accompaniment.

1^b simplified.

Musical score for exercise 1b, simplified harmonization. It consists of a treble and bass staff in 3/4 time, featuring a melodic line in the treble and a supporting bass line in the bass, with a simplified accompaniment.

2^a Melody given.

Musical score for exercise 2a, original harmonization. It consists of a treble and bass staff in 3/4 time, featuring a melodic line in the treble and a supporting bass line in the bass, with a key signature of two flats.

Musical score for exercise 2a, simplified harmonization. It consists of a treble and bass staff in 3/4 time, featuring a melodic line in the treble and a supporting bass line in the bass, with a key signature of two flats.

Musical score for exercise 2a, further simplified harmonization. It consists of a treble and bass staff in 3/4 time, featuring a melodic line in the treble and a supporting bass line in the bass, with a key signature of two flats.

72
2^b simplified.

First system of musical notation for exercise 2b simplified. It consists of a grand staff with a treble clef and a bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features a melody in the treble clef and a bass line in the bass clef, with various chords and intervals.

Second system of musical notation for exercise 2b simplified, continuing the melody and bass line from the first system.

3^a Melody given.

First system of musical notation for exercise 3a. The key signature has two sharps (F-sharp, C-sharp) and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef.

Second system of musical notation for exercise 3a, continuing the melody and bass line.

Third system of musical notation for exercise 3a, continuing the melody and bass line.

3^b simplified.

First system of musical notation for exercise 3b simplified. It features a grand staff with a treble clef and a bass clef. The key signature has two sharps (F-sharp, C-sharp) and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef.

Second system of musical notation for exercise 3b simplified, continuing the melody and bass line.

4a.

First system of exercise 4a. Treble clef, bass clef, 3/4 time signature. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a half note and a quarter note.

Second system of exercise 4a. Treble clef, bass clef, 3/4 time signature. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a half note and a quarter note.

or

Third system of exercise 4a, marked 'or'. Treble clef, bass clef, 3/4 time signature. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a half note and a quarter note.

Fourth system of exercise 4a. Treble clef, bass clef, 3/4 time signature. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a half note and a quarter note.

4b. Simplified.

Simplified version of exercise 4b. Treble clef, bass clef, 3/4 time signature. The right hand has a simplified melodic line. The left hand has a simplified bass line.

5a.

First system of exercise 5a. Treble clef, bass clef, 2/4 time signature. The right hand has a melodic line with eighth notes. The left hand has a bass line with eighth notes.

Second system of exercise 5a. Treble clef, bass clef, 2/4 time signature. The right hand has a melodic line with eighth notes. The left hand has a bass line with eighth notes.

5b. Simplified.

Musical score for exercise 5b, simplified version. The score is in G major (one sharp) and 2/4 time. The right hand plays chords and dyads, while the left hand plays a simple bass line.

6a. Bass given.

Musical score for exercise 6a, bass given. The score is in B-flat major (two flats) and 3/4 time. The right hand plays chords and dyads, while the left hand plays a more complex bass line.

6b. Simplified.

Musical score for exercise 6b, simplified version. The score is in B-flat major (two flats) and 3/4 time. The right hand plays chords and dyads, while the left hand plays a simple bass line.

7a.

Musical score for exercise 7a. The score is in B-flat major (two flats) and 6/8 time. The right hand plays chords and dyads, while the left hand plays a more complex bass line.

Second system of the musical score for exercise 7a. The score is in B-flat major (two flats) and 6/8 time. The right hand plays chords and dyads, while the left hand plays a more complex bass line.

7b. Simplified.

Musical score for exercise 7b, simplified version. The score is in B-flat major (two flats) and 6/8 time. The right hand plays chords and dyads, while the left hand plays a simple bass line.

8a.

8b. Simplified.

LESSON LXVII, PAGE 213.
Accompaniments.

EXERCISES TO LESSON LXVIII, PAGE 218.
The Chromatic Scale Harmonized.

1. Ascending.

2.

3.

4.

F: B \flat : E \flat :

A \flat : D \flat : G \flat : F \sharp :
Enhar.

B: E: A:

D: G: C: F:

5.

1. Descending.

2.

Musical notation for exercise 2, measures 1-4. The piece is in 3/4 time and B-flat major. The right hand features a complex chordal texture with many accidentals, while the left hand plays a simple bass line.

3.

Musical notation for exercise 3, measures 1-4. The piece is in 3/4 time and B-flat major. The right hand has a dense, blocky chordal texture, and the left hand plays a simple bass line.

4.

Musical notation for exercise 4, measures 1-4. The piece is in 3/4 time and B-flat major. The right hand has a dense, blocky chordal texture, and the left hand plays a simple bass line. Chord labels are provided below the staff: F: C: G: D:

Musical notation for exercise 4, measures 5-8. The piece is in 3/4 time and B-flat major. The right hand has a dense, blocky chordal texture, and the left hand plays a simple bass line. Chord labels are provided below the staff: A: E: B: F# Gb: (with 'Enhar.' written above the F# Gb). The last measure contains an enharmonic change from F# to Gb.

Musical notation for exercise 4, measures 9-12. The piece is in 3/4 time and B-flat major. The right hand has a dense, blocky chordal texture, and the left hand plays a simple bass line. Chord labels are provided below the staff: Db: Ab: Eb: Bb: F:

5.

Musical notation for exercise 5, measures 1-3. The piece is in 4/4 time and B-flat major. The right hand has a complex chordal texture with many accidentals, and the left hand plays a simple bass line.

EXERCISES TO LESSON LXIX, PAGE 221.

The Figured Chorale.

1. Melody in the Soprano.

Musical score for exercise 1, 'Melody in the Soprano'. The score is in G major (one sharp) and common time (C). It consists of two staves: a treble clef staff for the soprano melody and a bass clef staff for the accompaniment. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

2.

Musical score for exercise 2. The score is in D major (two sharps) and common time (C). It consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody starts with a half note D4, followed by quarter notes E4, F#4, and G4. The accompaniment has a simple bass line and chords in the right hand.

Continuation of the musical score for exercise 2. The melody continues with quarter notes A4, B4, and C5, ending with a half note D5. The accompaniment remains consistent with the previous section.

3.

Musical score for exercise 3. The score is in B-flat major (two flats) and common time (C). It consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody begins with a half note Bb4, followed by quarter notes C5, D5, and Eb5. The accompaniment features a steady eighth-note bass line and chords in the right hand.

4.

Musical score for exercise 4. The score is in G major (one sharp) and common time (C). It consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The accompaniment has a simple bass line and chords in the right hand.

5. In triple rhythm.

EXERCISES TO LESSON LXX, PAGE 224.

The Figured Chorale. (*Continued.*)

1a. Melody in the Bass.

1b. With passing tones, etc.

The first system of exercise 1b consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a series of chords and then moves into a melodic line with several passing tones. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving bass lines.

The second system of exercise 1b continues the piece. The upper staff shows a melodic line with a double bar line in the middle, indicating a section change. The lower staff continues with harmonic support, featuring chords and moving bass lines.

The third system of exercise 1b shows further development of the melodic and harmonic material. The upper staff contains a melodic line with various intervals and passing tones. The lower staff provides a steady accompaniment with chords and moving bass lines.

The fourth system of exercise 1b continues the exercise. The upper staff features a melodic line with a double bar line. The lower staff continues with harmonic support, including chords and moving bass lines.

The fifth system of exercise 1b concludes the exercise. The upper staff shows a melodic line with a double bar line. The lower staff provides harmonic support with chords and moving bass lines.

1c. In triple rhythm.

Exercise 1c is in a 3/4 time signature, indicated by the '3' over the '4' in the time signature. The upper staff is in treble clef with a key signature of two flats. It features a melodic line with a triple rhythm, where a single note is beamed to three eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving bass lines.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a quarter rest, followed by a series of eighth and quarter notes, including a half note G4. The lower staff is in bass clef and features a steady accompaniment of quarter notes, primarily on the notes G2, B2, and D3.

The second system continues the piece. The upper staff shows a melodic line with eighth and quarter notes, including a half note G4. The lower staff continues with a consistent accompaniment of quarter notes on G2, B2, and D3.

The third system features more complex rhythmic patterns in the upper staff, with eighth notes and quarter notes. The lower staff maintains the accompaniment of quarter notes on G2, B2, and D3.

The fourth system shows a melodic line in the upper staff with some chromatic movement, including a half note G4. The lower staff continues with the accompaniment of quarter notes on G2, B2, and D3.

The fifth system concludes the piece. The upper staff has a melodic line with quarter and eighth notes. The lower staff continues with the accompaniment of quarter notes on G2, B2, and D3.

2 a.

First system of musical notation for exercise 2a. The treble clef staff contains a series of chords and a melodic line starting with a half note G4. The bass clef staff contains a bass line with a half note G2 and various chords.

Second system of musical notation for exercise 2a. The treble clef staff continues the melodic line with eighth and quarter notes. The bass clef staff continues the bass line with chords and a steady eighth-note accompaniment.

2 b. With passing tones, etc.

First system of musical notation for exercise 2b. The treble clef staff features a more active melodic line with passing tones and slurs. The bass clef staff provides a harmonic accompaniment with chords and a bass line.

Second system of musical notation for exercise 2b. The treble clef staff continues the melodic development with slurs and passing tones. The bass clef staff continues the accompaniment.

Third system of musical notation for exercise 2b. The treble clef staff concludes the melodic phrase with a final cadence. The bass clef staff concludes the accompaniment.

In triple rhythm.

The first system of the exercise consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of chords and melodic fragments. The bass staff begins with a bass clef, the same key signature, and a 3/4 time signature, providing a harmonic accompaniment with sustained notes and some rhythmic movement.

The second system continues the piece. The treble staff features a melodic line with slurs and ties, while the bass staff provides a steady accompaniment with chords and moving lines.

The third system shows further development of the melodic and harmonic themes. The treble staff has more complex phrasing with slurs, and the bass staff continues its accompaniment.

The fourth system concludes the exercise. It features a final melodic phrase in the treble staff and a corresponding accompaniment in the bass staff, ending with a double bar line.

EXERCISES TO LESSON LXXI, PAGE 225.

The Figured Chorale (Continued.)

13 Melody in the Alto.

The Figured Chorale exercise is presented in two staves. The upper staff is in treble clef with a common time signature (C) and contains a melody for the alto voice. The lower staff is in bass clef with a common time signature (C) and contains a figured bass accompaniment, with numbers indicating the intervals for the left hand.

First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of chords and single notes, with some notes marked with a fermata.

Second system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of chords and single notes, with some notes marked with a fermata.

1^b With nonharmonic tones, etc:

Third system of a musical score, labeled '1^b With nonharmonic tones, etc:'. The upper staff is in treble clef and the lower staff is in bass clef. The music features nonharmonic tones and includes a fermata.

Fourth system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of chords and single notes, with some notes marked with a fermata.

Fifth system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of chords and single notes, with some notes marked with a fermata.

1c. And in triple rhythm:

The first system of music for '1c. And in triple rhythm' consists of two staves. The upper staff is in treble clef with a 3/4 time signature, featuring a melodic line with eighth and sixteenth notes, some beamed together, and a few slurs. The lower staff is in bass clef, providing a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

The second system continues the piece. It features a repeat sign in the middle of the upper staff. The melodic line in the upper staff has a long note with a fermata. The bass staff continues with its accompaniment. The key signature remains one sharp.

The third system shows further development of the melody and accompaniment. The upper staff has several slurs and ties. The bass staff maintains a steady accompaniment. The key signature is still one sharp.

The fourth system concludes the piece. The upper staff ends with a final note and a fermata. The bass staff also concludes with a final chord. The key signature is one sharp.

2a. Melody in the Tenor.

The section '2a. Melody in the Tenor' is presented in a grand staff. The upper staff is in treble clef, and the lower staff is in bass clef. The time signature is common time (C). The key signature has one sharp (F#). The music consists of chords and simple melodic fragments in both hands.

First system of a piano piece in G major, 2/4 time. The right hand features a melodic line with a slur over the first two measures and a fermata over the final note. The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of the piano piece, continuing the melodic and harmonic development from the first system.

2b. With nonharmonic tones, etc:

Third system, labeled '2b. With nonharmonic tones, etc:'. This system introduces chromatic alterations and dissonances in both hands, such as the tritone in the right hand's second measure and the chromatic bass line in the left hand.

Fourth system, continuing the nonharmonic texture with further chromaticism and dissonance in the right hand's melodic line.

Fifth system, concluding the piece with a final cadence in the right hand and a sustained bass line in the left hand.

2c And with triple rhythm.

The first system of music is in 3/4 time with a key signature of one sharp (F#). The right hand (treble clef) begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand (bass clef) starts with a quarter rest, then a dotted quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, and F3.

The second system continues the piece. The right hand plays a dotted half note G4, followed by quarter notes A4, B4, and C5. The left hand plays a dotted quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, and F3.

The third system features a more complex right-hand melody with eighth and sixteenth notes. The left hand continues with a steady eighth-note accompaniment.

The fourth system shows the right hand playing a series of eighth notes and quarter notes. The left hand maintains the eighth-note accompaniment.

The fifth system concludes the piece with a final melodic phrase in the right hand and a sustained accompaniment in the left hand.

EXERCISES TO LESSON LXXII, PAGE 227.

Analysis.

SIGNS USED IN ANALYSIS.

O.	Accented Passing Tone.	S.	Suspension.
+	Unaccented Passing Tone.	F. T.	Free Tone.
App.	Appoggiatura.	E.	Embellishment.
D. App.	Double Appoggiatura.	O. P.	Organ Point.
Ant.	Anticipation.	T. O. P.	Tonic Organ Point.
F. Ant.	Free Anticipation.	D. O. P.	Dominant Organ Point.
R.	Retardation.		

Note: It will be seen by the following analysis that even dominant and diminished seventh chords are not considered as producing modulation unless followed by a more or less emphatic cadence in the same key. See Note 2, Lesson 72.

I.

BACH.

F: I + I₆ I V V₂ I₆ IV + VII₆^o I VI

VII₆^o IV V₆ VI₇ II VII₇^o I IV₆ V I C:I C:IV VI IV V₇

(Note: A bracketed annotation [3]d:IV is present under the VI₇ II VII₇^o I group)

I₄⁶ V I F: I IV VII₆^o I₆ C: V₅⁶ I a: IV₄² V₇ I F: III

(Note: A bracketed annotation [3] is present under the a: IV₄² V₇ I group)

F: IV₆ V₆⁵ I IV VI₇⁷ II I₆ V V g: V₆⁵ c: V₄² I₆ V₆⁵ I V C: I

(Note: A bracketed annotation [3] is present under the VI₇⁷ II I₆ V V group)

2. Andante cantabile.

MOZART.

The musical score consists of four systems of piano accompaniment, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various performance markings such as 'App.' (appoggiatura), 'O' (accents), 'S' (sforzando), and 'E' (accents). Chord symbols are placed below the bass staff of each system.

System 1: F I — 6 I₆ V₇ I — I₇ [b7] IV₆ IV₆ IV

System 2: IV₆ — I I₆ V I₇ [b7] II I₆

System 3: II₆ I₆ V I — I₆ V₄ I V₆ I

System 4: V₇ — V₆ I IV I₆ V V₇ I —

+) These four counts may also be interpreted: C: V₆ I g: VII^o₇ I; which is the old-fashioned interpretation, in contradistinction to the more modern idea of regarding such passages as intensifications of scale chords other than the tonic by associating them with their apparent dominant or diminished sevenths, these apparent tonics being subordinate to the tonic chord which fixes the key at the end of the phrase. In the above case the impression of a change of key is very fleeting; hence the use of altered chords.

3. Adagio.

D: I6 IV I6

V7 I6/4 V7 I6/4 I6/4 V I IV

I I6/4 V7 I

4. Adagio.

C: I V4/3 I I6/4 V V7

V7 V7/11 VI II6 II V7 I

5. Adagio non troppo.

MENDELSSOHN.

App. 0 E App. App.

O.P.

E: I IV₆ IV₆ I V V II₆ I II V₇

App. App.

O.P.

I — VI — $\sharp\sharp$:V₄₂ I IV I VI₆⁰ I E:V₇ I

6. Andante.

SCHUMANN.

D.App. D.App. D.App. App. D.App.

D.App. D.App. D.App.

B \flat : V V₉ V₇ I₆ F: V₇ I B \flat : V₇ I

T.O.P. —————

D.App. D.App. E O

D.App.

S

V₉ V₇ I₆ I₆₅ IV — II₆₅ V₇ I

T.O.P. —————

7. *Ant.* *Ant.* *Ant.* 8. *S* *S* *App.*

D: $V_4/3$ — I — VI III VI V I — V_7 $b:VII^o_{70}$ I $f#:IV_7$

8. *S* *d.App.* *S* *App.* *S* *App.*

V IV_6 $IV_6/5$ A: $VII^o_{4/3}$ I_7 II V_7 VI II_6 $II_6/5$ $I_6/4$ V_7

8. *S* *O* *S* *O* *S* *O* *Ant. E*

VI IV_6 $f#:V_3$ I_6 II^o_6 V_7 E: I $c#:N_6$ V IV_6 A: II_7

S *S* *S* *S* *S*

I_6 IV II_6 $c#:VII^o_{6/5}$ V V_7 I A: II_6 $I_6/4$ V_7 I

CHORAL MELODIES TO BE HARMONIZED, PAGE 231.

The following are taken from the 371 Choralgesänge by John Sebastian Bach. It is not expected that the pupil will succeed in harmonizing these chorales with the masterly daring and freedom of that great master, but he will gain much benefit from comparing his work with the originals.

1. Christ lag in Todesbanden.

The first system of musical notation for the chorale 'Christ lag in Todesbanden'. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4. The system contains three measures.

The second system of musical notation. The treble clef part continues with quarter notes D5, E5, and F#5, followed by a half note G5. The bass line continues with quarter notes D4, E4, and F#4, followed by a half note G4. The system contains four measures.

The third system of musical notation. The treble clef part continues with quarter notes A5, B5, and C6, followed by a half note D6. The bass line continues with quarter notes A4, B4, and C5, followed by a half note D5. The system contains four measures.

The fourth system of musical notation. The treble clef part continues with quarter notes E6, F#6, and G7, followed by a half note A7. The bass line continues with quarter notes E4, F#4, and G5, followed by a half note A5. The system contains four measures.

2. Jesu, der du meine Seele.

The first system of the musical score for 'Jesu, der du meine Seele' consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a vocal line with eighth and sixteenth notes and a piano accompaniment with chords and moving lines.

The second system continues the musical score for 'Jesu, der du meine Seele'. It maintains the same key signature and time signature as the first system. The vocal line continues with similar rhythmic patterns, and the piano accompaniment provides harmonic support.

The third system of the musical score for 'Jesu, der du meine Seele' concludes the piece. It features the same key signature and time signature. The vocal line ends with a final note, and the piano accompaniment concludes with a sustained chord.

3. Hilf, Herr Jesu, lass gelingen.

The first system of the musical score for 'Hilf, Herr Jesu, lass gelingen' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a vocal line with quarter and eighth notes and a piano accompaniment with chords and moving lines.

The second system of the musical score for 'Hilf, Herr Jesu, lass gelingen' continues the piece. It maintains the same key signature and time signature. The vocal line continues with similar rhythmic patterns, and the piano accompaniment provides harmonic support.

The first system of music consists of two staves. The treble staff begins with a key signature of one flat (B-flat) and a common time signature. It contains four measures of music, primarily using quarter and eighth notes. The bass staff also begins with a key signature of one flat and a common time signature, featuring a similar rhythmic pattern with quarter and eighth notes.

The second system continues the piece with two staves. The treble staff has four measures of music, including some half notes and quarter notes. The bass staff continues with quarter and eighth notes, maintaining the rhythmic flow of the piece.

4. Von Gott will ich nicht lassen.

The third system, titled "4. Von Gott will ich nicht lassen.", consists of two staves. The key signature changes to two sharps (F# and C#), and the time signature is common time. The treble staff has four measures of music, including some half notes and quarter notes. The bass staff features a more active line with eighth and sixteenth notes.

The fourth system continues the piece with two staves. The treble staff has four measures of music, including some half notes and quarter notes. The bass staff continues with eighth and sixteenth notes, maintaining the rhythmic flow of the piece.

The fifth system continues the piece with two staves. The treble staff has four measures of music, including some half notes and quarter notes. The bass staff continues with eighth and sixteenth notes, maintaining the rhythmic flow of the piece.

5. Allein zu dir, Herr Jesu Christ.

First system of musical notation for 'Allein zu dir, Herr Jesu Christ'. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music features a melody in the treble clef and a supporting accompaniment in the bass clef.

Second system of musical notation for 'Allein zu dir, Herr Jesu Christ'. It continues the melody and accompaniment from the first system, showing more complex rhythmic patterns and chordal textures.

6. Meine Seel' erhebt den Herren.

First system of musical notation for 'Meine Seel' erhebt den Herren'. It consists of a grand staff with a treble clef and a bass clef. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The music features a melody in the treble clef and a supporting accompaniment in the bass clef.

Second system of musical notation for 'Meine Seel' erhebt den Herren'. It continues the melody and accompaniment from the first system, showing more complex rhythmic patterns and chordal textures.

Third system of musical notation for 'Meine Seel' erhebt den Herren'. It continues the melody and accompaniment from the first system, showing more complex rhythmic patterns and chordal textures.

7. Wenn mein Stündlein vorhanden ist.

The first system of the piano accompaniment for 'Wenn mein Stündlein vorhanden ist.' It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music features a simple harmonic accompaniment with chords and moving lines in both hands.

The second system of the piano accompaniment. It continues the harmonic accompaniment from the first system, with similar chordal textures and melodic lines in both the treble and bass staves.

The third system of the piano accompaniment. The accompaniment continues with consistent harmonic support, featuring a mix of chords and moving lines in both hands.

The fourth system of the piano accompaniment. The texture remains consistent, with a steady accompaniment in both the treble and bass staves.

The fifth and final system of the piano accompaniment on this page. It concludes the piece with a final chord in the treble staff and a sustained note in the bass staff.

8. Lobt Gott, ihr Christen allzugleich.

The first system of the musical score for 'Lobt Gott, ihr Christen allzugleich.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and common time (C). The music features a melody in the upper staff with eighth and sixteenth notes, and a bass line in the lower staff with eighth and sixteenth notes. The system concludes with a repeat sign.

The second system of the musical score continues the piece. It features the same two-staff structure (treble and bass clefs) in D major and common time. The melody in the upper staff continues with various rhythmic patterns, and the bass line provides harmonic support. The system ends with a repeat sign.

The third system of the musical score concludes the piece. It maintains the two-staff format in D major and common time. The upper staff melody and lower staff bass line lead to a final cadence. The system ends with a double bar line and repeat dots.

9. Jesus, meine Zuversicht.

The first system of the musical score for 'Jesus, meine Zuversicht.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and common time (C). The music features a melody in the upper staff with eighth and sixteenth notes, and a bass line in the lower staff with eighth and sixteenth notes. The system concludes with a repeat sign.

The second system of the musical score continues the piece. It features the same two-staff structure (treble and bass clefs) in D major and common time. The melody in the upper staff continues with various rhythmic patterns, and the bass line provides harmonic support. The system ends with a double bar line and repeat dots.

10. Für deinen Thron tret' ich hiermit.

The first system of music for piece 10 consists of two staves. The treble staff begins with a key signature of one sharp (F#) and a 3/4 time signature. It contains a series of chords and a melodic line starting with a half note. The bass staff provides a harmonic accompaniment with chords and a bass line.

The second system continues the musical piece. The treble staff shows the continuation of the melodic line and chords. The bass staff continues the accompaniment with chords and a bass line.

11. Liebster Jesu, wir sind hier.

The first system of music for piece 11 is in common time (C) and one sharp (F#). The treble staff features a more active melodic line with eighth and sixteenth notes. The bass staff provides a steady accompaniment with chords and a bass line.

The second system of music for piece 11 includes a repeat sign (double bar line with dots) in the middle. The treble staff continues the melodic line, and the bass staff continues the accompaniment.

The third system of music for piece 11 concludes the piece. The treble staff ends with a final chord and a fermata. The bass staff also concludes with a final chord and a fermata.

12. Mit Fried' und Freud' ich fahr' dahin.

The first system of the musical score for piece 12 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music features a melody in the upper staff with various intervals and rests, and a bass line in the lower staff with a steady eighth-note accompaniment.

The second system of the musical score for piece 12 continues the melody and bass line from the first system. It includes a repeat sign at the end of the system, indicating that the preceding music should be played again.

The third system of the musical score for piece 12 concludes the piece. It features a final cadence in the upper staff and a bass line that ends with a whole note chord.

13. Wie schön leuchtet der Morgenstern.

The first system of the musical score for piece 13 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb and Eb) and the time signature is common time (C). The music features a melody in the upper staff with various intervals and rests, and a bass line in the lower staff with a steady eighth-note accompaniment.

The second system of the musical score for piece 13 continues the melody and bass line from the first system. It includes a repeat sign at the end of the system, indicating that the preceding music should be played again.

The third system of the musical score for piece 13 concludes the piece. It features a final cadence in the upper staff and a bass line that ends with a whole note chord.

14. Hilf, Gott, dass mir's gelinge.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The melody in the upper staff begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, Bb3, and C4. The system concludes with a double bar line and repeat dots.

The second system continues the piece. The upper staff features a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line has a half note G3, followed by quarter notes A3, Bb3, and C4. The system ends with a double bar line and repeat dots.

The third system shows the melody in the upper staff with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line continues with a half note G3, followed by quarter notes A3, Bb3, and C4. The system concludes with a double bar line and repeat dots.

The fourth system features the melody in the upper staff with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line has a half note G3, followed by quarter notes A3, Bb3, and C4. The system ends with a double bar line and repeat dots.

The fifth system shows the melody in the upper staff with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line continues with a half note G3, followed by quarter notes A3, Bb3, and C4. The system concludes with a double bar line and repeat dots.

15. Eins ist noth! ach Herr, dies Eine.

The first system of music for piece 15 is written in G major (one sharp) and common time (C). It consists of two staves: a treble staff and a bass staff. The treble staff features a melody with eighth and sixteenth notes, often beamed together, and includes a fermata over the final note. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system of music for piece 15 is written in G major and 3/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff continues the melody with eighth and sixteenth notes. The bass staff continues the accompaniment with chords and moving lines.

The third system of music for piece 15 is written in G major and common time (C). It consists of two staves: a treble staff and a bass staff. The treble staff continues the melody with eighth and sixteenth notes, ending with a fermata. The bass staff continues the accompaniment with chords and moving lines.

16. Herzlich lieb hab' ich dich, o Herr.

The first system of music for piece 16 is written in G major (one sharp) and common time (C). It consists of two staves: a treble staff and a bass staff. The treble staff features a melody with eighth and sixteenth notes, often beamed together, and includes a fermata over the final note. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system of music for piece 16 is written in G major and common time (C). It consists of two staves: a treble staff and a bass staff. The treble staff continues the melody with eighth and sixteenth notes, ending with a fermata. The bass staff continues the accompaniment with chords and moving lines.









17. Vater unser im Himmelreich.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat) and a common time signature (C). The music features a melody in the upper staff with a prominent note on the second line (F4) and a bass line in the lower staff with a steady eighth-note accompaniment.

The second system continues the piece. The upper staff shows a melodic line with a note on the first space (C4) and a note on the second line (F4). The lower staff continues the eighth-note accompaniment with some chordal textures.

The third system shows further development of the melody and accompaniment. The upper staff has a note on the second space (G4) and the lower staff continues the rhythmic accompaniment.

The fourth system concludes the piece. The upper staff features a final melodic phrase with a note on the second space (G4) and the lower staff provides a final accompaniment.

The exercises in this book may be reviewed with advantage by reharmonizing all the given melodies with modulations and suspensions. It is also recommended that the voice parts be written in the vocal clefs, viz: Soprano  Alto  Tenor  and Bass  also for the string quartet: 1st Violin  2d Violin  Viola  and Cello 

C

